REPRESENTATIVE PAINTINGS

BY FAMOUS XIX CENTURY ARTISTS

Old Masters · American Bronzes

Selected from the Collections of

TWO EDUCATIONAL INSTITUTIONS

Sold by Order of their Trustees

Public Auction Sale

Friday, May 4th at 2 and 8 P. M.

KENDE GALLERIES AT GIMBEL BROTHERS

33RD STREET AND BROADWAY

NEW YORK (1)

1945

NUMBER TWO HUNDRED ONE

FREE PUBLIC EXHIBITION

From Monday, April 30 until sale
Weekdays from 10 to 6

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Friday, May 4 at 2 p. m. and 8 p. m.

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KENDE GALLERIES AT GIMBEL BROTHERS

33rd STREET AND BROADWAY—11TH FLOOR

Express Elevators at 33rd and Broadway Entrance

Telephone: PEnnsylvania 6-5185

NUMBER TWO HUNDRED ONE

REPRESENTATIVE PAINTINGS

BY FAMOUS XIX CENTURY ARTISTS

Old Masters • American Bronzes

including:

A MASTERWORK BY FREDERIC REMINGTON
"A DASH FOR TIMBER"

also

LAFARGE: *The Wolf Charmer*
WHISTLER: *Nocturne: The Solent*
VERESTCHAGIN: *The Shipka Pass in the Balkans*
BONHEUR: *Cattle in the Highlands*
STORY: *An Incident in the French Revolution*

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LOIR • MAKOVSKI • MARIS • MAX • MESDAG • MONTICELLI
PARRISH • PASINI • RICO • SOROLLA • STEVENS • THAULOW
TOULMOUCHE • TRYON • UHDE • VLAMINCK • WYANT

AMERICAN BRONZES

BY

FRASER • MACMONNIES • MACNEIL

Property of

TWO EDUCATIONAL INSTITUTIONS

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PUBLIC EXHIBITION—From Monday, April 30th

KENDE GALLERIES AT GIMBEL BROTHERS
33rd Street and Broadway 11th Floor
Telephone: PEnnsylvania 6-5185
New York (1) 1945

A priced copy of this catalogue may be obtained for fifty cents for each session of the Sale plus the cost of the catalogue

ENGLISH AND OTHER EUROPEAN CERAMICS

AND DECORATIVE ART OF THE NEAR AND FAR EAST

Selected from the Collection of

TWO EDUCATIONAL INSTITUTIONS

WILL BE SOLD AT PUBLIC AUCTION

ON

THURSDAY, FRIDAY AND SATURDAY

May 10th, 11th, 12th, each day at 2 P. M.

ON EXHIBITION FROM MONDAY, MAY 7th

ILLUSTRATED DELUXE CATALOGUE $1.50

FOREWORD

In this country there are numerous public and semi-public cultural institutions possessing collections designed to illustrate the history of art. Such institutions are often of considerable antiquity; their collections are the result of many years' accumulation of purchases and gifts. It is entirely natural that such collections should, with the passing of time, come to have a preponderance of material once deliberately over-emphasized for its contemporary or regional interest which must now, with the passing of years and the development of perspective, assume its merited position in the history of art. With the proceeds from the sale of surplus material further representation can be given to present-day artists, these in turn to undergo the test of time, and only the most worthy to be permanently retained.

Similarly, educational institutions often acquire by purchase or gift sizeable specialized collections, only a small part of which can be utilized. With the surplus disposed of, hitherto unrepresented types can be acquired.

Thus two of our American educational institutions have combined to auction off their duplicate and surplus material, thereby giving the public and other institutions an opportunity to secure works of art which, having long served as representative specimens, are well suited to fill gaps in other public or private collections.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries," wherever used in these Conditions of Sale means the Kende Galleries, Inc.

2. The Galleries have exercised reasonable care to catalogue and describe correctly the property to be sold, but they do not make any representation or warranty as to the correctness of description, genuineness, authenticity or condition of said property.

3. The Galleries reserve the right to withdraw any article from sale for any reason whatsoever before the article is offered for sale.

4. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for the lot as a whole and as numbered in the catalogue.

5. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

6. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

7. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article or lot, reoffered for sale.

8. Unless the sale is advertised and announced as an unrestricted sale, or sale without reserve, consignors reserve the right to bid.

9. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

10. Articles sold and not paid for in full and not taken by noon of the third day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid

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13. In addition to the purchase price, the buyer will be required to pay the Federal, State and local taxes now or hereafter imposed upon the sale of the article or articles, unless the buyer is exempt from the payment thereof.

14. The Galleries, subject to these Conditions of Sale and to such terms and conditions as they may prescribe, but without charge for their services, will undertake to make bids for responsible parties approved by them. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. The Galleries reserve the right to decline to undertake to make such bids.

15. The records of the Galleries are in all cases to be considered final.

16. The Galleries will facilitate the employment of carriers and packers by purchasers, but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

17. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales Conducted by

L. A. CRACO • H. A. KENDE • T. J. MULDOON

KENDE GALLERIES, INC.
AT GIMBEL BROTHERS — 11TH FLOOR
33RD STREET & BROADWAY • NEW YORK (1)

Telephone PENNSYLVANIA 6-5185 *Cable* KENDARTGAL

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AFTERNOON SESSION

FRIDAY, MAY 4th, 1945 at 2 P.M.

Catalogue Numbers 1 to 113, Inclusive

GEORGE CALDER EICHBAUM

AMERICAN: 1837-1919

5

1. *SELF-PORTRAIT*
Bust length portrait of the artist wearing long moustache and pointed beard, black bow-tie and brown coat.
Oval cardboard: 5½ x 4¼ *inches*

ANONYMOUS

EARLY XIX CENTURY

10

2. *PORTRAIT OF BENJAMIN WEST*
Against a dark background, the head and shoulder portrait shows the subject wearing a white stock and black coat. He is clean shaven with white hair receding from his high forehead. Back of panel bears the inscription: *"Portrait of Benjamin West, President of the Royal Academy, London"*. And in ink is inscribed: *"John W. Brown*, 1834" (?)
Panel: 14½ x 11½ *inches*

EUGENE JOSEPH VERBOECKHOVEN

BELGIAN: 1799-1881

40

3. *SLEEPING DOG*
In center foreground a black and white spaniel lies sleeping before a table in a cellar. At left is a sprinkling can and dish, and at right a work table against which a broom rests. Signed at right middle, *E. Verboeckhoven* and dated 1834.
Panel: 6½ x 9¾ *inches*

WALTER SHIRLAW

AMERICAN: 1838-1909

4. *FOUR STUDIES FOR "SHEEP SHEARINGS"*

Five sheep's heads with three in profile; four sheep with two reclining; two sheep tied for shearing and the head of a cow. Signed *W. Shirlaw.* 8 x 12 *inches;* 8½ x 10½ *inches*

Note: These are oil sketches for painting No. 178.

JASPER FRANCIS CROPSEY

AMERICAN: 1823-1900

5. *MORNING FOG*

Among large boulders on the shore, the surf breaks in white waves. Off shore the sails of boats are seen as well as flying gulls. The horizon is dim in the fog that rolls in landward and a pale sun is seen at top center.

Academy Board: 12½ x 19½ *inches*

J. E. MOREL AND F. VANDEVERDONCK

DUTCH: XIX CENTURY

6. *TWO LANDSCAPES*

One depicting goats and herder in a clearing in woods. A stream, across which a tree trunk has fallen is seen at left. Vista of mountain ranges in the background. The other, depicts a flock of sheep grazing beside a stream in wooded pasture. Behind them is seen the sheep herder with his dog. Under cloudy light sky. Both with inscription: *Les animals par F. Vandeverdonck.* One signed *T. E. Morel* and dated 1878. *Panel*: 12½ x 10½ *inches*

DWIGHT WILLIAM TRYON

AMERICAN: 1849-1925

7. *DECEMBER LANDSCAPE*

An open field traversed at center by a stream, to the side of which cling patches of snow. At left foreground, a slender tree stands with a few dead leaves clinging to the branches. A grove of trees seen in the background. Signed at lower left, *D. W. Tryon.* *Panel*: 11 x 14½ *inches*

EUGENE JOSEPH VERBOECKHOVEN

BELGIAN: 1799-1881

8. *MILL WITH CATTLE*

On a sloping green hill, a cow and two goats stand grazing. To the left, a mill is seen with the water wheel churning a stream to frothy white. Farm buildings and open, hilly country in the background under rosy sunset skies. Signed at lower right, *E. Verboeckhoven.* 6¾ x 9 *inches*

FRIEDRICH BENCOVICH (Called Ferighetto or Il Dalmatino) (Attributed to)

DALMATIAN: CIRCA 1700

9. *FLIGHT INTO EGYPT*

At the edge of a stream, in the dark foreground, the Virgin Mary, holding the Child in her arms, is riding an ass led by Joseph, who is standing in a boat anchored to the shore. A boatman steadies it with a pole, and beyond the stream is a group of buildings. To the right of the buildings, a clump of trees and at center, across a plain, other buildings and mounranges are seen. Blue sky with white clouds. 8 x 13 *inches*
From Ehrich Galleries, New York.

GEORGE PIRIE

SCOTCH: 1866-

10. *A PUPPY*

At center, a white puppy with long ears is seen sitting beside his plate, looking at the observer. Signed at lower left, *Geo. Pirie.* 19 x 13 *inches*

SAMUEL COLMAN

AMERICAN: 1832-1920

11. *AUTUMN PASTURES*

On flat pasture land a herd of cows graze along the coast line. In right background an indication of the sea is discernible. Flat headlands project in the distance. Signed at lower right, *Sam'l. Colman* and dated 1880. 10¾ x 20½ *inches*

DWIGHT WILLIAM TRYON

AMERICAN: 1849-1925

60

12. *EVENING AFTER A STORM*
A dark wooded landscape with the trees silhouetted against a light sky. Boulders in the foreground. Signed at lower right, *D. W. Tryon.* *Panel*: 12 x 16 *inches*

ITALIAN SCHOOL

LATE XVII CENTURY

17½

13. *TAVERN SCENE*
On a bench in foreground a man in torn white shirt, short trousers and blue socks, one of which is badly torn, sits with right arm raised in pain as he has a deep cut in his face dressed by a man standing behind him. At left a boy holds a basin of water as the man dips a cloth in it. Dark interior with window at left. 16 x 12¼ *inches*

DUTCH SCHOOL

XVII CENTURY

14. *HORSEMEN*
Three horsemen seen in mountainous country, two mounted and one leading his horse appearing over the brow of a steep hill. At the top of the hill, a man reclines on the ground with a dog beside him. Cloudy blue sky. 19¼ x 16½ *inches*

10

MANLEY KERCHAVOL NASH

AMERICAN: XIX CENTURY

6

15. *EDGE OF THE WOODS*
Before a growth of underbrush, stand five slender trees silhouetted against a blue sky. Signed at lower left, *M. Kerchavol Nash.* 13¾ x 10¾ *inches*

JASPAR FRANCIS CROPSEY

AMERICAN: 1823-1900

16. *FORTY STEPS—NEWPORT*

A rock-bound coast edging a calm sea, over which dark clouds obscure the moon, the light of which is reflected on the water at the horizon. Signed and dated at lower right, *J. F. Cropsey* 1876. 8½ x 15½ *inches*

Awarded medal and diploma at the Centennial Exposition, Philadelphia, Pa., 1876.

PAUL CONSTANT SOYER

FRENCH: 1823-1903

17. *THE BLACKSMITH*

A seated figure of a bearded blacksmith. He is wearing an open shirt with rolled sleeves, brown vest and leather apron, and is lighting his pipe with a long taper. At left, a glimpse of his forge and on the wall behind him, hang a number of horse-shoes on a peg. Signed at lower left, *Paul Soyer*.

16 x 13 *inches*

EDWARD MORTON CAMPBELL

AMERICAN: 1858-1911

18. *WHEN THE EVENING SUN IS LOW*

A rich afterglow lights the center sky and spreads in darker reds, purples and browns over scattering clouds, on either side. Dark trees are silhouetted against the glow at left center and at right. Signed at lower right, *E. M. Campbell*. 10¾ x 15 *inches*

LOUIS LOEB

AMERICAN: 1866-1909

19. *TWO ILLUSTRATIONS*

One, depicting two men, one an Indian, the other apparently white, both in Indian costume, conversing amidst large rocks on a promontory overlooking a winding river seen at right background. Signed at lower left, *Louis Loeb* and dated 1909. The other, depicting two men in XVII century costume, one man pointing a pistol at the other, a woman on her knees before them. Dark interior. Signed at lower right, *Louis Loeb*.

22 x 14 *inches* and 21 x 14½ *inches*

ALEXANDER HELWIG WYANT

AMERICAN: 1836-1892

52.00

20. *LANDSCAPE*
A twilight scene with a single tree at left and a pond in the right foreground. A new moon is seen beyond the tree.
Panel: 14¼ x 12½ *inches*

DWIGHT WILLIAM TRYON

AMERICAN: 1849-1925

80

21. *STARLIGHT*
A group of trees to the right, with a dead tree in center foreground. To the left, slender trees are seen beyond which two buildings are nestled beneath the hill, one with lighted windows. Signed at lower right, *D. W. Tryon.* 24 x 16 *inches*

PIERRE CELESTIN BILLET

FRENCH: 1837-1922

62.50

22. *RESTING*
A young girl with brown hair tied with a purple kerchief and wearing a green blouse and striped skirt, is seen lying outstretched on a sand dune beside the sea. Her head rests upon her right hand and a basket hangs on her back; a long-handled shovel before her. In the distance the shoreline is visible through the hazy light. Signed and dated at left, *Pierre Billet* 1890. *Academy Board*: 18 x 25 *inches*

WILLIAM MORRIS HUNT

AMERICAN: 1824-1879

37.50

23. *FONTAINEBLEAU FOREST*
Trees of the forest in full leafage lie on either side of a road down which the figure of a man is seen walking. Glimpses of light blue sky through the branches of the trees. Signed at lower right, *W. Hunt.* 21½ x 16 *inches*

[24]

V. GOUTHIER

FRENCH: XIX CENTURY

24. *FRENCH LEGIONNAIRES*
Two soldiers in blue jackets, red trousers and leggings stand on a hillside behind a cannon, firing their rifles at the enemy who are seen in the distance through a pall of smoke. Signed at lower right, *V. Gouthier, Paris.* 23 x 18½ *inches*

[See illustration]

[25]

ALEXANDER HELWIG WYANT

AMERICAN: 1836-1892

25. *SUMMER MORNING*

A pasture land, level to the distance and broken by groups of trees and a bit of water catching the light of a grey sky. Cattle grazing at center. Signed at lower left, *A. H. Wyant.*

20 x 30 *inches*

[See illustration]

300

[26]

DIAZ NARCISSE VIRGILE DE LA PENA

FRENCH: 1807-1876

520

26. *FIGURE COMPOSITION*

Three girls, dressed in brightly colored dresses, sitting beneath a tree with a dog beside them. Glimpses of blue sky seen through the branches of the tree. Signed at lower left, *N. Diaz.*

Panel: 12½ x 16 *inches*

[See illustration]

FELIX SATURNIN de WARVILLE BRISSOT

FRENCH: 1818-1892

57.50 27. *THE SHEEPFOLD*

A flock of sheep, some reclining and others standing, are seen in the sheepfold. At left, chickens scratch in the straw. Signed at lower right, *F. Brissot.* *Panel*: 14½ x 23 *inches*

DWIGHT WILLIAM TRYON

AMERICAN: 1849-1925

28. *SPRINGTIME IN FRANCE*

70

In center foreground green meadows, divided by freshly plowed ground over which a man is seen guiding a plow behind two horses. Fresh blue sky with white tufted clouds. Signed and dated at lower letf, *D. W. Tryon,* 1883. 20 x 30 *inches*

DIAZ NARCISSE VIRGILE DE LA PENA

FRENCH: 1807-1876

29. *WOOD INTERIOR*

67.50

A densely wooded area filled with old trees, some bent with age, and all in colorful fall foliage in the background. A woodland stream winds through the forest and glimpses of blue sky is seen through the branches. Signed and dated at lower left, *N. Diaz* 68. *Panel*: 15¼ x 13 *inches*

[30]

OLIVER DENNETT GROVER

AMERICAN: 1861-1927

30. *EMERALD LAKE*
At center, a lake is seen amidst woods and mountains. In the foreground, figures enjoying a holiday. Large trees at right and left under cloudy sky. Signed and dated at lower left, *Oliver Dennett Grover,* 1920. 18 x 24 *inches*

[See illustration]

[31]

FREDERICK STUART CHURCH

AMERICAN: 1842-1924

31. *LILY OF THE JUNGLE*

60

In foreground, a young girl with red hair, in which she wears a flower garland, and wearing a long, filmy gown, is seen kneeling beside a large tiger drinking from a woodland pool. At left, a large red water lily blooms upon the water. Wooded background. Signed and dated at lower right, *F. S. Church, copyright N. Y.* 1901. 19½ x 37¼ *inches*

[See illustration]

GEORGES PICARD

FRENCH: 1857-

32. *THE SISTERS*

60

A stream flowing between grassy shores reflects the light of the moon. In left foreground a small boat is pulled to the shore and in it sits a woman with dark hat tied beneath her chin by white scarf, and she holds her sister in a close embrace. Signed at lower left with initials *GP*. 18 x 31½ *inches*

CHARLES LOUIS LUCAS MULLER

FRENCH: 1815-1892

60 33. *MOTIF IN VENICE*

On a mirror-like canal boats are seen plying along the waterfront. In the distance the outlines of buildings are seen and the reflection of a rising full moon casts a golden path on the water. Signed at lower left, *C. Muller.* 18¼ x 30¾ *inches*

ALBERT LYNCH

PERUVIAN: 1851-

34. *FLOWER GIRL*

75 A young girl in a blue-green brocade dress and a lace cap with black ribbon. She is shown at half-length, holding a basket of flowers on her right arm. Signed at upper right, *Albert Lynch.* 24 x 16 *inches*

ANONYMOUS

XIX CENTURY

35. *LANDSCAPE*

40 In the foreground, a stream flows past a farm building, which is situated among a grove of trees. On the stream are two ducks and on the right bank a cow stands grazing. Open country to right extending to distant blue hills. 22 x 33 *inches*

DWIGHT WILLIAM TRYON

AMERICAN: 1849-1925

45 36. *WINTER AFTERNOON*

Winter landscape in shadow, except distant hills; the ground covered with snow, leaving spaces of bare ground. Brown-grey trees in hollows and small buildings with snow-covered roofs at left. Cloudy sky. Signed and dated at lower right, *D. W. Tryon* 91. *Cradled panel*: 24 x 29 *inches*

CESAR DE COCK

FLEMISH: 1820-1904

37½ 37. *WOOD INTERIOR*

In the midst of slender trees growing in a thick wood, a calm stream flows between banks of grassland. On the right bank two women are seen picking wild flowers. Patches of sky seen through the branches of the trees in background. Signed at lower left, *Cesar de Cock,* 1870. 20 x 25¾ *inches*

[38]

EDWARD ATKINSON HORNEL

AUSTRIAN: 1864-

38. *PRIMROSES*

Two little girls with brown hair are seen sitting on the ground in the foreground among primroses; sheep and lambs are standing behind them. Signed at lower left, *E. A. Hornel* and dated 1905. 36 x 30 *inches*

[See illustration]

200

[39]

CULLEN YATES

AMERICAN: 1886-

40 39. *IN THE HARBOR*

A small sailing vessel seen slipping along the shore of a rocky bay. In the foreground, the roofs of the village are seen nestled at the foot of a rocky hill. On the farther shore more buildings and hills are seen under cloudy blue sky. Signed at lower left, *Cullen Yates,* and dated 09. 36 x 41 *inches*

[See illustration]

HENRY THOMAS SCHAFER

ENGLISH: AC. 1873-1901

80

40. *GIRL AND PIGEONS*
Full-length figure of a dark-haired woman in loosely draped robe, feeding a flock of pigeons which flutter at her feet. Signed at lower left, *H. Thomas Schafer,* and dated 1887.
23½ x 14 *inches*

EMIL CARLSEN

AMERICAN: 1853-1932

125

41. *SEA AND CLOUDS*
Moonlight reflecting through heavy clouds upon the sea below. The waters are flat and quiet, broken slightly at foreground. Signed at lower right, *Emil Carlsen.* 39 x 43 *inches*

DWIGHT WILLIAM TRYON

AMERICAN: 1849-1925

65

42. *THE SEA*
A sandy beach, washed by the surf of a calm sea, under blue sky with rose and grey clouds. The sail of a boat visible at the horizon. Signed at lower right, *D. W. Tryon.*
Cradled panel: 25 x 37 *inches*

THEODORE CLEMENT STEELE

AMERICAN: 1847-1926

43. *THE MUSCATATUCK*
In the foreground, a stream winds through wooded country. Trees along the bank in autumn foliage. Under a blue sky with white clouds. Signed and dated at lower right, *T. C. Steele* 1893. 19 x 26 *inches*

CARL CHRIST BRENNER

AMERICAN: 1838-1888

40

44. *BIRCH TREES*
A single, large birch tree, slanting toward the center, with bits of light sky showing through its branches; the remainder of the woods dark. Signed and dated at lower right, *Carl C. Brenner,* 1881. *Panel*: 14½ x 12½ *inches*

[45]

GEORGES PICARD

FRENCH: 1857-

160

45. *IN THE HAREM*
A dark-haired girl, seated cross-legged, reading before a turquoise blue drape. She wears a flowered robe, which leaves her right shoulder and breast bare. At right foreground is seen a copper ewer, and at left a slipper. Signed at lower left and upper right, *G. Picard.* 31¾ x 18 *inches*

[See illustration]

[46]

COLIN CAMPBELL COOPER

AMERICAN: 1856-

46. *THE PLAZA, NEW YORK*

The plaza, seen at the turn of the century, with horse-drawn carriages and the new automobile. Figures seen in the costumes of the period and in the background blocks of hotels and other buildings are seen. Signed at lower right, *Colin Campbell Cooper.* 22¼ x 26 *inches*

[See illustration]

FREDERICK LINCOLN STODDARD

AMERICAN: 1861-

47. *SKETCHES FOR A MURAL*

Four panels. The first depicting a woman in long, white gown walking down a road followed by a man driving a horse with plow. The next, three female figures beside a lake, one holding an oar, while a blue-caped woman offers a spray of greenery. The next depicting figures in wooded landscape with a woman in red, kneeling before another figure in white, who pours water from a ewer. The last, a full-length figure of an Indian in wooded landscape, holding a pipe-of-peace. Signed at lower right, *F. Stoddard.* *Each panel*: 19 x 10¾ *inches*

25

FERDINAND THOMAS LEE BOYLE

AMERICAN: 1820-1906

48. *PORTRAIT OF A WOMAN*

Bust-length portrait, seen *en face*, of a woman with brown curls, lace bodice and dark shawl. She rests her right arm on a table which holds two books, and her cheek rests on her hand. Painted in oval. Signed at left, *F. Boyle.* *Oval*: 30 x 25 *inches*

CHARLES FERDINAND CERAMANO

FLEMISH: 1828-1909

49. *LANDSCAPE*

Study of the oak "Charlemagne" in the forest of Fontainebleau. A group of other old oak trees in the background, with glimpses of sky between the branches. Signed and dated at lower right, *Ceramano,* 1880. 29 x 39½ *inches*

30

[50]

GEORGE HITCHCOCK

AMERICAN: 1850-1913

50. *FLOWER GIRL*

A maid in blue dress, white-bibbed apron and Dutch lace cap approaches the observer carrying two large and colorful flower bouquets suspended from a cross-bar held on her shoulders. In the distance, trees and a windmill are seen under white clouded sky. Signed at lower right, *G. Hitchcock*. 28½ x 31 *inches*

[See illustration]

[51]

200

TITO CONTI

ITALIAN: 1842-

51. *THE MANDOLIN PLAYER*
Waist-length portrait of a young girl, to right, with her hair combed high, a blue ribbon about her throat and wearing a low-cut, short-sleeved blue satin dress. She is smiling as she plays a mandolin, held high in her hands. Signed at upper right, *Tito Conti.* 27 x 22 *inches*

[See illustration]

HENRI MORET

FRENCH: 1856-1913

85

52. *CALM WEATHER ON THE BRITTANY COAST*
The blue sea forms a bay surrounded by rocky cliffs. In foreground a small sailboat is seen, its sail reflected in the calm waters. Signed at lower right, *Henry Moret*, and dated 1906.
28¾ x 36 *inches*

HENRY JOSEPH BREUER

AMERICAN: 1860-

85

53. *CALIFORNIA LANDSCAPE*
A sandy clearing in a green mountainous landscape, with a farm building at left among the trees. The indication of a river at left background. Under bright, cloudy sky. Signed and dated at lower right, *H. J. Breuer*, 1906. 28 x 36 *inches*

DWIGHT WILLIAM TRYON

AMERICAN: 1849-1925

100

54. *CLEARING AFTER A SHOWER: AFTERNOON*
Stones and clumps of bushes in the foreground in an open field; in the distance, groups of trees before low rolling hills. Misty atmosphere. Signed and dated at lower left, *D. W. Tryon*, 1898-9. 31¾ x 39½ *inches*

CARL MARR

AMERICAN: 1858-

275

55. *EVENING*
In the foreground, a country maid in white blouse, cap and dark skirt, is shown holding a rope which is tied about the neck of a dark cow. She stands watching the cow graze before leading it to the barn, which is seen in the distance. Cloudy, sunset sky. Signed and dated at lower left, *Carl Marr '92*.
Academy board: 30 x 25 *inches*

AUGUSTUS KOOPMAN

AMERICAN: 1869-1914

45

56. *THE CIRCUS*
Under a spotlight directed into an arena, a large, white horse slowly lopes through his act bearing a girl in ballet costume. The audience in the background and clowns in foreground watch with great interest. Signed at lower left, *Augustus Koopman*. 20½ x 28¾ *inches*

[57]

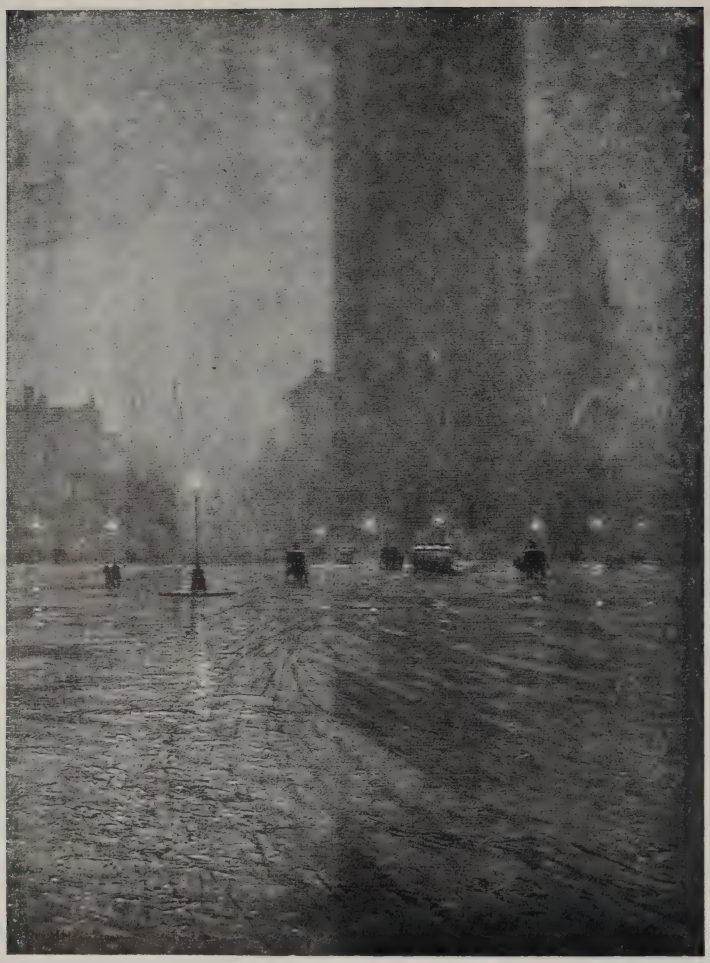
FRITZ THAULOW

NORWEGIAN: 1847-1906

57. *IN MARCH*

A river, covered with snow and frozen hard, flows through the center foreground. A frozen and broken branch is seen at right in the water, and on the farther shore buildings with snow-covered roofs are nestled at the foot of a hill. Dark trees in the background. Signed at lower right, *Fritz Thaulow*, and dated 92. *Pastel*: 24½ x 38½ *inches*

[See illustration]



[58]

BIRGE HARRISON

AMERICAN: 1854-

80

58. *THE FLATIRON BUILDING AFTER RAIN*
The Flatiron Building, in New York City, seen at center distance through a mist of rain. Building lights and street lights reflect in the wet pavement and carriages, pedestrians and street cars move through the mist. Signed at lower left, *Birge Harrison.* 40 x 30 *inches*

[See illustration]

JAMES CARROLL BECKWITH

AMERICAN: 1852-1917

59. *INGEBORG*

The head of a woman with dark hair, seen in profile, wearing brown dress with blue collar. Signed at upper left, *Carroll Beckwith.* 17½ x 14½ *inches*

CHARLES ROLLO PETERS

AMERICAN: 1862-

60. *NOCTURNE*

In foreground, a tree at right, beyond which is seen a pool reflecting the light from a window of a house in background beyond trees. Signed at lower left, *Charles Rollo Peters.* 25¼ x 17 *inches*

J. FRANK CURRIER

AMERICAN: 1843-1909

61. *DACHAU IN BAVARIA*

A canal at center foreground is seen winding past a large tree at right. In the distance a hill is sheltering a group of houses in the left background. Under cloudy sky. Signed at lower right, *Frank Currier.* 21½ x 34½ *inches*

JOSEPH JEFFERSON

AMERICAN: 1829-1905

62. *RIP VAN WINKLE*

In a clearing in woods a lone figure of a man sits on a fallen log, his hands resting on his knees, his head hanging low. Surrounding him are rocks and twisted tree trunks, beyond which is seen the brilliant glow of a setting sun. Signed at lower right, *J. Jefferson.* 27 x 22 *inches*

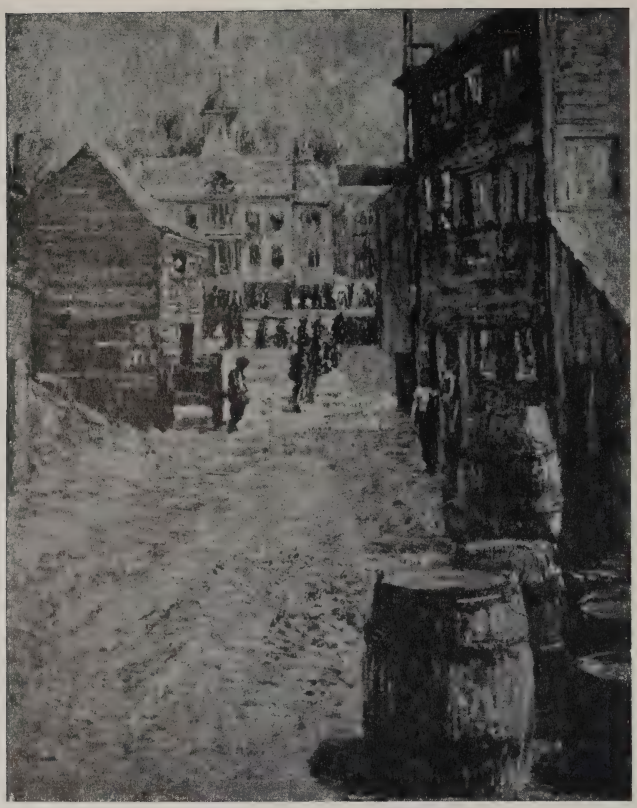
Note: Joseph Jefferson was one of the most popular actors of the later nineteenth century, and had great success in the characters of Bob Acres and Rip Van Winkle His paintings are cherished for their own merits as well as for their association. The present picture is particularly interesting as showing the artist's conception of his most famous role.

FRANK KNOX MORTON REHN

AMERICAN: 1848-1915

63. *SEASCAPE*

At right, purple rocks rise out of a heavy surf, which is running high. In the background, the sails of boats are seen in the mist at the horizon. Cloudy skies. Signed at lower right, *FKM Rehn, N. Y.* 22 x 36 *inches*



[64]

PHILIP LITTLE

AMERICAN: 1857-

64. *WHERE HAWTHORNE WROTE AND DERBY TRADED*

Looking up a side street, where it enters the main thoroughfare, at the Custom House, Concord, Massachusetts. A throng of people pass in the main street. Nearer a few figures are standing. In center foreground barrels are standing beside a shop. Signed at lower right, *Philip Little*, and dated 1904.

35½ x 29 *inches*

[See illustration]

DAWSON DAWSON-WATSON

AMERICAN: 1864-

65. *LIGHT BREEZE*

Gnarled trees and a long line of hedge vanishing into the distance under a light blue sky with patches of light clouds; long grass, white and rose-colored flowers waving in the breeze. 20 x 24 *inches*

W. L. MARPLE

AMERICAN: XIX CENTURY

66. *SWAMP SCENE*

In the foreground, the waters of a swamp are seen, edged on either side by trees. On the left shore two figures are silhouetted against other trees in the distance. Misty sky. Signed at lower left, *W. L. Marple.* 20 x 30½ *inches*

WARREN W. SHEPPARD

AMERICAN: 1858-

67. *MARINE SUNSET*

On a calm sea two boats with men are seen gliding over soft rolling waves under a red sunset sky. The reflection of the setting sun seen on the water at center. Signed at lower left, *Warren Sheppard.* 20 x 30 *inches*

LOUIS PAUL DESSAR

AMERICAN: 1867-

68. *OXEN DRINKING*

Two oxen hitched to cart, in which a man sits waiting, while the cattle drink from a pool. In the background, softly rolling hills with brush in autumn coloring and a stone fence to right. Signed and dated at lower right, *Dessar,* 1908. 24 x 29 *inches*

JOHN M. TRACY

AMERICAN: 1844

69. *TWO DOGS*

In center foreground a tan dog reclines, facing the observer. Behind him a black dog with tan ears stands, also facing the observer. Signed at lower right, *J. M. Tracy.* 20 x 30 *inches*

PAUL CORNOYER

AMERICAN: 1864-1923

70. *PARIS '94*

An open plaza, with trees in full leaf lining the walk, beyond which buildings and a tobacco shop are seen; a bench and a street light in the foreground. Signed at lower left, *Paul Cornoyer, '94.* 18 x 24 *inches*

EDWARD EMERSON SIMMONS

AMERICAN: 1852-1931

71. *STUDY FOR MOTHER AND CHILD*

At right, a wicker crib is seen in which a young baby lies asleep with a nipple in its mouth. At the side of the crib, the mother in dark dress and red petticoat is seen gazing at the child. In her right hand she holds a cord from which is suspended a bunch of keys with which she has been amusing the baby. 32 x 24 *inches*

WILLIAM TROST RICHARDS

AMERICAN: 1833-1905

72. *THE SEA*

A comparatively calm sea, with low waves washing the flat beach, in foreground. A bank of grey mist stretching across the horizon is broken at left by the first golden rays of the rising sun; above the fog bank the sky is streaked with silvery rays of light which are mirrored in the water below. Signed and dated at lower right, *Wm. T. Richards* 1874. 24½ x 42½ *inches*

[73]

HENRY GOLDEN DEARTH

AMERICAN: 1863-1918

70 73. *A QUIET POOL, PICARDY*

A group of picturesque white-walled farmhouses with trees on either side and a pool of water in the foreground, in which are reflected the houses and trees. Blue sky with white clouds. Signed at lower left, *H. Dearth.* 32 x 45 *inches*

[See illustration]

PAUL CORNOYER

AMERICAN: 1864-1923

30 74. *VENICE '94*

A canal, with boats lining the quay, seen in foreground, with buildings along the waterfront. An arched bridge in right background. Signed at lower center, *Paul Cornoyer, Venice '94.* 16 x 13 *inches*

[75]

WILLIAM LANGSON LATHROP

AMERICAN: 1859-

75. *MISTY DAY*

A canal fills the foreground and disappears in the misty distance. The banks are covered with grass and the mist veils green leafage. Ducks are crossing the stream and further off men are unloading a canal boat, which is tied up at a large derrick. Signed at lower right, *W. L. Lathrop.* 25 x 30 *inches*

[See illustration]

LOUIS LOEB

AMERICAN: 1866-1909

75

76. *PORTRAIT OF A GIRL*
Waist-length portrait of a girl with red hair, her shoulders and chest bare above loose white drapery, against a landscape background showing trees and a vista of country at right background. Signed at lower left, *Copyright* 1906, *Louis Loeb.* 25½ x 19½ *inches*

THOMAS SATTERWHITE NOBLE

AMERICAN: 1835-1907

77½

77. *HEAD OF A BAVARIAN GIRL*
A pink-cheeked girl to left, wearing dark hat and short-sleeved dark jacket over brown dress. 25½ x 22 *inches*

GUSTAV VAN SCHLEGELL

AMERICAN: 1877-

25

78. *FINISTERRE*
A bay, with rising headlands to left and right, along the shore of which a man is seen urging two straining animals to draw a load. Sky and sea melting into a mist. Signed at lower right, *G. von Schlegell.* 32½ x 37¾ *inches*

GORDON COUTTS

AMERICAN: 1880-

40

79. *CALIFORNIA LANDSCAPE*
An opening in thick woods, through which is seen a light sky filled with cumulus clouds; a hill, and in the middle distance some cows and a human figure. Signed at lower right, *Gordon Coutts.* 20 x 30 *inches*

JOHN DOUGLAS PATRICK

AMERICAN: 1863-

80. *LUNA*

17 v6

Semi-nude half-length portrait of a woman with light brown hair. Her right hand holds an open book, her left arm rests on her head. Signed at lower left, *Douglas Patrick.*

27 x 20 *inches*

MAURITZ FREDERICK HENDRIK DE HAAS

AMERICAN: 1832-1895

81. *SANDGATE, ENGLISH CHANNEL*

185

At right, a high, white cliff is seen on top of which a group of buildings are seen. Far below a rough surf breaks in white waves of a large, dark rock. To left, a boat with sails furled approaches the shore. Signed at lower left, *MFH DeHaas.*

24 x 40 *inches*

LEONARD OCHTMAN

AMERICAN: 1854-1934

82. *FROSTY ACRES*

An early morning grey sky is seen over the brown-green vegetation, which is covered with a film of frost. The brown foliage of the trees and the hills beyond are seen through the haze. Signed at lower left, *Leonard Ochtman.* 31 x 41 *inches*

130

Exhibited at the Universal Exposition, St. Louis, 1904.

R. GUIDICI

ARGENTINE: CONTEMPORARY

55 83. *ARGENTINE LANDSCAPE*
Green rolling hills form a valley through which winds a road. In center background, a train is seen passing at the foot of the largest hill. Cloudy blue sky. Signed and dated at lower right, *R. Guidici* 1903. 28 x 40½ *inches*

EDWARD BURGESS BUTLER

AMERICAN: 1853-1928

55 84. *AUTUMN GOLD*
Large green and gold trees, on the brow of a hill, silhouetted against purple mountains in the distance. A group of smaller trees and rocks in the foreground. Blue sky with small white clouds. Signed and dated at lower right, *Edward Butler,* 1921. 36½ x 45½ *inches*

MAX ROEDER

GERMAN: 1866-

50 85. *CASTELLAMARE*
Rising from the sea in center foreground, a large and rocky headland is seen with stone steps leading to a foot-bridge which leads to a castle. Trees and vines cover the walls and headland and at lower left a sandy beach slopes to the water. Signed and dated at lower left, *Max Roeder, Rom* 10. 33½ x 47 *inches*

[86]

JEAN JACQUES HENNER

FRENCH: 1829-1905

86. *RECLINING NUDE*

A young woman with long, flowing red hair, her right arm resting beside her and her left bent beneath her head, is seen reclining on sofa with brown covering. Dark background.

28 x 50 *inches*

[See illustration]

[87]

BEN FOSTER

AMERICAN: 1852-1926

140 87. *OCTOBER END*

A long hill rises at a little distance and its upper slope is caught by the sun. It rises against a blue sky which is commencing to grey. Farther down over the foot of the hill, the sky is whiter and in the distance a bit of purple mountain is seen. The few trees and shrubs are sparsely leaved and a little green shows in the grass. A thin thread that comes from the foot of the hill opens into a quiet, sluggish stream in foreground. Signed at left, *Ben Foster*. 48 x 42 *inches*

[See illustration]

[88]

AUGUSTE FREDERIC ALBRECHT SCHENCK

DANISH: 1828-1901

88. *THE CHALLENGE*

Two droves of turkeys, a white flock and a black flock, face each other in belligerent attitudes; in the background a man and a woman sit upon large rocks in the field, their dog beside them. In the background distance a range of high mountain peaks are partially obscured by fog. Signed at lower left, *Schenck*.

28 x 51 *inches*

[See illustration]

[89]

26w

CHARLES WEBSTER HAWTHORNE

AMERICAN: 1872-1930

89. *ADORATION*

A modern treatment of the Madonna and Child. Both appear without halos and the humble visitors are fishermen offering their gifts. Signed at lower edge, *C. W. Hawthorne.*

Panel: 60½ x 48½ *inches*

[See illustration]

[90]

MARIE MADELEINE DEL SARTE

FRENCH: AC. 1886-

90. *THE BLIND BEGGAR*

A bearded blind man wearing dark coat, light vest and dark trousers, stands in a doorway on the street asking alms. Beside him stands a little girl. Signed at lower right, *M. del Sarte,* and dated 1886. *55½ x 42 inches*

[See illustration]

HEINRICH EDUARD MORITZ ERDMANN

GERMAN: 1845-

20

91. *THE GREEN GROTTO*
A dark cave filled with green light, which reflects on the rocky roof from the water below. Signed at lower left, *M. Erdmann.*
42 x 51 *inches*

GEORGE FULLER

AMERICAN: 1822-1884

700

92. *BRINGING HOME THE COW*
A woman, at left, is leading a cow home through dark and wooded landscape. In the background, open country stretches to the horizon under cloudy sky. Signed at lower left, *G. Fuller.*
30 x 50½ *inches*

JULIUS JURSS

GERMAN: XIX CENTURY

80

93. *STILL LIFE*
On a table covered with a brocade, an arrangement of roses, a vase of field flowers, a mandolin and sheet music are seen before yellow drapery. Signed at lower right and left, *J. Jurss, München.* *Academy board*: 34 x 27 *inches*

LEON JEAN BASILE PERRAULT

FRENCH: 1832-1908

25

94. *EVENING PRAYER*
A peasant child, with short dark hair tied with a red ribbon and wearing a white blouse with red and tan over-skirt, is seen kneeling with her hands clasped in prayer. Landscape background. Signed and dated at lower right, *L. Perrault, '79.*
40 x 26 *inches*

[95]

WILLIAM JACOB HAYS

AMERICAN: 1830-1875

95. *BISON RUNNING FROM A PRAIRIE FIRE*
Under a pall of smoke, which partially obscures a full moon, hundreds of bison are seen stampeding across the prairie in their frantic rush to escape a fire which is sweeping the land in the distance. The glow of the flames is reflected on the animals, in foreground. At right, two startled deer are seen. Signed and dated at lower left, *W. J. Hays* 1869. 36 x 71 *inches*

[See illustration]

[96]

EDMUND CHARLES TARBELL

AMERICAN: 1862-

96. *PREPARING FOR THE MATINEE*
A young lady, seated in an arm chair before a mirror, adjusts her black-plumed hat. She wears a short-sleeved white lace blouse with a blue ribbon at her throat and a dark skirt. Signed and dated at lower left, *Tarbell* 07. 36 x 45 *inches*

[See illustration]

[97]

LOUIS SCHULTZE

AMERICAN: EARLY XIX CENTURY

/100 97. *HUNTERS IN THE RAIN*

Three hunters are seen dressed in hunting garb and carrying long rifles over their shoulders. Rain water drips from their hats and they kick up water and mud as they walk along a road that leads beside a stream. A red dog follows them in bedraggled condition. Landscape background. Signed at lower left, *Louis Schultze.* 34 x 44 *inches*

[See illustration]

FREDERICK STUART CHURCH

AMERICAN: 1842-1924

98. *BLACK WOLVES*

120

Three-quarter length figure of a girl with long brown hair, wearing filmy draped gown and black ribbon at her throat; her right and left arms resting on two open-mouthed black wolves; a pack of other wolves following in the background. To the left background, an indication of water. Signed and dated at lower right, *F. S. Church, New York* 1901.

39¼ x 26½ *inches*

JOHANNES ADAM SIMON ORTEL

AMERICAN: 1823-1909

99. *SEASCAPE*

30

The heavy surf of an evening tide washing on the sands of a beach. In the background, heavy clouds rising beyond the horizon, reflecting the sunset glow. Signed at lower left, *J. A. Ortel,* and dated 1891. 28 x 45¾ *inches*

DWIGHT WILLIAM TRYON

AMERICAN: 1849-1925

100. *AUTUMN IN NEW ENGLAND*

210

In a misty light, a hilly and rocky landscape is seen under cloudy skies. In the foreground, a clearing with low bushes in autumn foliage. Signed at lower left, *D. W. Tryon,* and dated 1903. *Cradled panel*: 38 x 63 *inches*

GEORGE HIRST BOGERT

AMERICAN: 1864-1944

101. *THE ENGLISH CHANNEL FROM ST. IVES TO LELANT*

On a wide, dark beach figures are seen walking, at left, and at right center, a cart drawn by a white horse with the driver standing alongside is dimly seen in the shadows. An extending point of land in background and a large promontory at right. Signed at lower right, *Geo. H. Bogert.* 30 x 45 *inches*

CHARLES CARYL COLEMAN

AMERICAN: 1840-1928

102. *CHRIST WALKING ON THE WATER*

At left foreground, a boat with fluttering sail, bears the Disciples over a rough sea as they gaze in wonder at the miracle of Christ walking on the water. He is seen at right, with arms extended and a brilliant nimbus glowing in the dark. Signed at lower right with monogram and dated, *Capri,* 1894-95. *Charcoal drawing*: 35 x 78 *inches*

Together with a reproduction of this original drawing, copyrighted 1899 and autographed by the artist.

C. FURNEAUX

XIX CENTURY

103. *ERUPTION OF MAUNA-LOA, NEW LAKE OF KILAWEA, 1882*

The volcano seen in background in violent eruption, with smoke and flame reflected in a lake, which is surrounded by overhanging crags. At right, two men are seen on a ledge watching the display. At center, a geyser of water shoots skyward from the lake. Signed at lower right, *C. Furneaux, Kilawea, Hawaii.* 33 x 56½ *inches*

[104]

JEAN BAPTISTE GREUZE (Attributed to)

FRENCH: 1725-1805

104. *PAIR OF PORTRAITS: HEAD OF A GIRL AND HEAD OF A BOY*

The head of the girl inclined toward her right shoulder. She has light brown hair which is covered with a cap, and she wears a striped shawl over her shoulders, a bodice of light brown, checkered with lines, and brown sleeves. Dark background. The head of a boy, with a very round face, brown hair and wearing white shirt the collar of which is outside the brown jacket, is seen turned to the left.

16½ x 13¼ *inches;* 16 x 13 *inches*

[See illustration of one]

[105]

BRITISH-AMERICAN SCHOOL

XIX CENTURY

105. *INCIDENT OF THE BATTLE OF TRENTON*

In the foreground, an English officer has been shot and is seen falling from his horse. Hessian mercenaries surround him, and in the distant background other soldiers are seen approaching, led by their general on horseback. 36 x 51 *inches*

55

Note: On December 25, 1776, Washington crossed the Delaware and attacked the Hessians at Trenton. When their General Rahl was mortally wounded, at the moment depicted in this painting, the entire Hessian regiment of 950 men surrendered. Observe the insignificance which the Tory artist has alloted to General Washington.

[See illustration]

GUILIO CESARI (Workshop of)

(Called Il Cavaliere d'Arpino)

ITALIAN: 1560/8-1640

106. *PAIR OF PAINTINGS*
THE FALL OF PHAETON

Depicting at upper center, the chariot of Phaeton, drawn by three horses, seen falling from the sky with Phaeton thrown clear of the chariot. Below, nude figures gaze in awe at the spectacle. Landscape background.

Note: After a famous composition by Michelangelo. See Michelangelo drawing at Windsor Castle. Reproduced in Carl Frey's "Die Handzeichnungen", M's No. 58.

THE TRIUMPH OF CUPID

Depicting, at upper center, a small chariot drawn by two unicorns bearing Cupid, who stands upright and aims his bow and arrow at various nude figures below who are disporting themselves in a clearing in the woods .

Note: The subject is taken from Petrach's "Trionfi".

Both on copper: 16 x 22 *inches*

DUTCH SCHOOL

LATE XVII CENTURY

107. *PAIR LANDSCAPES WITH FIGURES*

One depicting a hunter jauntily dressed in red hunting coat, white kerchief, knapsack and carrying a long rifle over his shoulder, who stands on a high ledge overlooking a valley; behind him his attendant holds two dogs on leash. The other, an old woman with straw hat, white blouse and blue apron over skirt, carrying a staff and a basket over her left arm is walking up a steep hill. A man heavily burdened with bag and basket, follows behind. Rocky hillside at left with a projecting tree. Cloudy sky. 25 x 18 *inches*

110

JEAN LE CLERC (Attributed to)

FRENCH: 1585-1633

108. *THE CARD PLAYERS*

Seated around a table which is lighted by the glow of a candle, a group of card players are seen. One is making a decision on the next play assisted by an onlooker, while the others watch carefully. The table is strewn with cards, a gold locket on a chain, coins, etc. Dark interior 31 x 41 *inches*

ANONYMOUS

XIX CENTURY

109. *PORTRAIT OF A GIRL*

Waist-length portrait of a young girl with blonde hair, dressed in filmy white gown, seated, holding a brown and white cat in her lap. 29¾ *x* 18½ *inches*

ANONYMOUS

XIX CENTURY

COPY AFTER VIGEE LEBRUN

110. *THE SISTERS*

A young woman with brown hair tied with a red ribbon and wearing a draped gown which leaves her right shoulder bare, is seen seated. Her arms encircle her younger sister who wears a blue dress and has long brown hair. The smaller child stands before her elder sister as she puts her arms around her sister's neck. 48 x 38 *inches*

CHRISTOFANO MURATI

ITALIAN: 1710-

111. *PAIR STILL LIFES*

One depicting a dark, rocky cave in which an overturned basket is spilling forth large colorful mushrooms. In the center foreground, a dark lizard scurries from beneath the basket. At right distance, a view of hills and light sky. The other, depicting an arrangement of apples in a basket, oranges, cauliflower and a steak before leafy background. Signed and dated at lower right, *Christofano Murati,* 1710. 29 x 38 *inches*

GUIDO RENI (Attributed to)

ITALIAN: 1575-1642

120

112. *MAGDALENE*

The Magdalen is seated and gazes upward with a penitent expression. She wears an outer mantle of red and an undergarment of white, both of which have partially fallen from her body. Her left hand rests upon a skull, while her right hand holds her mantle above her shoulder. Above are two cherubs with flowing draperies. 66 x 52 *inches*

Collection Countess Zbiziersska, Poland.

Certification by Count D'Argiont, Expert of Administration of Fine Art, Paris, dated November 2, 1909. Photostatic copy of certificate will be given the purchaser.

FLORENTINE SCHOOL

(In manner of Bacchiacchia)

CIRCA 1520

70

113. *MADONNA AND CHILD WITH SAINTS*

The Virgin in rose mantle, seated before a niche, holding the Child. Behind her stands St. Anne, in white cowl and dark robe, her right hand resting on the Virgin's shoulder. Below, to left and right, are the figures of Sts. Sebastian, Francis, Jerome and Roch. Views of landscape seen at either side in the background. 60 x 46 *inches*

END OF FIRST SESSION

EVENING SESSION

FRIDAY, MAY 4th, 1945 at 8 P.M.

Catalogue Numbers 114 *to* 183 *Inclusive*

[114]

JEAN GUSTAVE JAQUET

FRENCH: 1846-1909

114. *HEAD OF A GIRL*

Profile and bust portrait of a brown-haired girl, in a starched and crimped white cap and light filmy bertha, shown against a dark background. Signed at upper left, *J. Jaquet*.

Panel: 12½ x 9¼ *inches*

[See illustration]

[115]

MARTIN RICO Y ORTEGO

SPANISH: 1833-1908

115. *VENETIAN SCENE*

240

A picturesque building with two chimneys and a balcony, is situated beside a canal. A tower on the right side and a bridge and boat near a mooring post. Shadows reflected in the water under blue and cloudless sky. Signed at right, *Rico.*

13¾ x 8½ *inches*

[See illustration]

[116]

ALBERTO PASINI

ITALIAN: 1826-1899

116. *TWO ARABS WITH HORSES*

In a Moorish courtyard, two horsemen, standing beside their mounts, engage in conversation with an old man who leans on a staff. The group are before the entrance to a building of fine architecture and decorative coloring, the reflection of its hues enlivening a small pool in the foreground. Strapped to the rich green saddle on one of the horses is a long Arab gun. Signed at lower right, *A. Pasini.* 14 x 10¾ *inches*
From M. Knoedler & Co., New York.
Collection Charles Stewart Smith, American Art Association, 1919.

550

[See illustration]

[117]

DWIGHT WILLIAM TRYON

AMERICAN: 1849-1925

117. *NEW ENGLAND FARM IN WINTER*
A flat snow-covered landscape with farm buildings and haystacks, at center. Cold, cloudy skies. Signed at lower left, *D. W. Tryon.* *Panel*: 13 x 18 *inches*

140

[See illustration]

[118]

MAXFIELD PARRISH

AMERICAN: 1870-

118. *A VENETIAN NIGHT'S ENTERTAINMENT*

160

A gala scene with men and women in costume, some masked, drinking and being entertained by a man, in foreground, who plays a mandolin. Large lanterns decorate the scene and glimpses of blue sky, seen through arched doorways. Signed at lower right with initials *M.P.* On back of canvas inscribed *Maxfield Parrish, "The Oaks", Windsor: Vermont, September of* 1903 . . . *"the two young men were presently hob-nobbing over a glass of canary in front of one of the coffee houses surrounding the square . . . " "A Venetian Night's Entertainment".* 17 x 11½ *inches*

[See illustration]

[119]

CARTAINO DE SCIARRINO PIETRO

AMERICAN: 1886-1918

119. *JOHN BURROUGHS: Bronze Figure*
Figure showing the partially bald and bearded poet, seated on a rock, his left hand holding a book on his knee and his left leg crossed over his right. Green patina. Signed *C. S. Pietro.*
Height, 14½ *inches*

50

Note: John Burroughs was born in Roxbury, New York in 1837. The well-known poet and writer was best known for his works on natural history and his studies of Walt Whitman. Besides his prose he wrote a great deal of verse as well as travel sketches.

[See illustration]

[120]

WILLIAM MARIS

DUTCH: 1844-1910

120. *LANDSCAPE WITH CATTLE*
In the foreground, a herd of cattle stand in water on the edge of a pasture. A flock of birds fly low, ready to settle on the weeds and water reeds. Open country stretching to the horizon. Blue sky with light clouds. Signed at lower right, *William Maris.* 19¾ x 26½ *inches*

120

[See illustration]

[121]

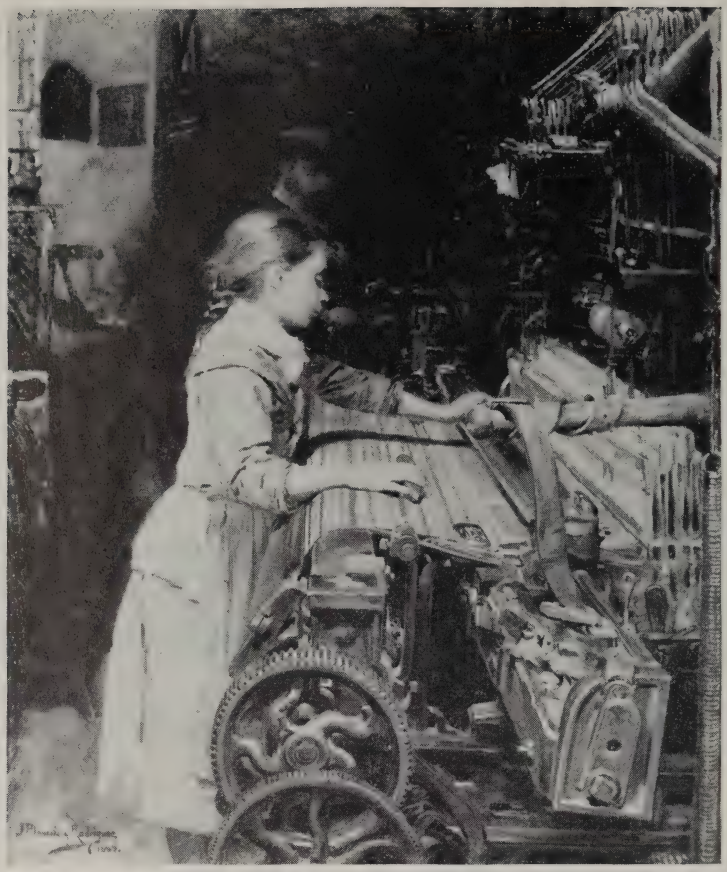
VIGGO JOHANSEN

DANISH: 1851-

121. *CHILDREN AT THEIR EVENING WORK*
Six children grouped around a table with their books open before them. One boy standing, and another writing, while a little girl looks on. Another girl, at right, busily sewing. The table is lighted from a lamp above. Signed at lower left, *V. Johansen.* 19 x 28½ *inches*

220

[See illustration]



[122]

JUAN PANELLA Y RODRIGUEZ

SPANISH: 1850-

122. *THE LITTLE WEAVER*

220

A small girl is seen standing before a loom, on which she is weaving a striped fabric. She wears a blue blouse, taupe skirt and dark apron and has a white kerchief tied around her throat. Dark interior. Signed and dated at lower left, *J. Panella y Rodiguez* 1887. 26½ x 21 *inches*

[See illustration]

[123]

FILIPPO INDONI

ITALIAN: AC. 1870-1884

123. *GARDEN BORGHESE*

625

At the entrance to a garden, a man and three women are watching the antics of a small black and white dog, which is held in leash by means of a red ribbon. The figures are clad in costumes of the period with jewels, lace and silks. In the background, three attendants in long red coats are seen, and in the distance a dense grove of trees form the background. Signed and dated at lower right, *F. Indoni,* Roma 1870. 30 x 25 *inches*

[See illustration]

[124]

ALFRED STEVENS

BELGIAN: 1828-1906

124. *THE ROMANCE*

Sitting under a tree in a garden by the light of a full moon are an old lady in black and a young girl in a white crinoline, reading a novel, her left elbow resting on a table. At their feet sleeps a white spaniel. Signed at lower left with initials *A.S.*

31¼ x 25¼ *inches*

Collection William Merritt Chase, New York

From American Art Assn., Anderson Galleries, 1931

[See illustration]

[125]

KARL HARTMANN

GERMAN: 1861-

125. *THE APPLE OF DISCORD*

In an orchard beside an old and broken wooden fence, three boys are seen struggling for a yellow apple, which lies on the ground before them; the middle figure is being held down by another boy in torn shirt, who reaches for the apple; the third boy grasps the middle figure by his trousers, holding him back. In left background, another boy is seen leaning over the branch of a tree dropping an apple into the apron of a little girl below him. Signed at lower right, *Karl Hartmann, München.*

22½ x 31 *inches*

[See illustration]

[126]

AUGUSTE TOULMOUCHE

FRENCH: 1829-1890

126. *GIRL AND ROSES*

A young woman wearing a flat straw hat far back on long, brown tresses and a long ruffled gown of white satin tied at wrist and front with blue ribbons, leans forward to enjoy the fragrance of a cluster of roses on a bush. In the background a high wall before trees is seen. Signed and dated at lower left, *A. Toulmouche,* 1879. 25 x 17½ *inches*

[See illustration]

[127]

LEON DE MEUTTER BRUNIN

BELGIAN: 1861-

127. *THE ANTIQUARY*

700

Beside a green covered table in an antique shop, sits an aged, bearded man wearing cap, dark coat and torn brown trousers. He holds an object of art in his right hand and speculatively strokes his chin with his left. Surrounding him are vases, chests, candlesticks, oil paintings and other objects of antiquity. At upper right, a view of a building is seen through leaded windows. Signed and dated at lower right, *Leon Brunin, Anvers,* 1887. *Panels*: 28¼ x 36 *inches*

[See illustration]

[128]

MAURICE DE VLAMINCK

FRENCH: 1876-

128. *LANDSCAPE WITH HOUSES*

In the foreground, at right, a large tree stands, beyond which a red-topped wall slopes toward a river which runs from left to right of the picture. Closely-spaced yellow houses with red roofs along the near bank. Another group of similar houses on the far bank. In the distance blue hills are seen under a blue sky. Signed at lower right. 21 x 25½ *inches*

From Kahnweiler Galleries, Paris.

[See illustration]

[129]

JOAQUIN SOROLLA Y BASTIDA

SPANISH: 1862/3-1923

129. *THE GARDEN OF THE ADARVES, ALHAMBRA, GRANADA*

850

Surrounded by large, dark trees in full leafage, framing a lighted doorway in the background, a formal garden is seen with well-trimmed hedges and flower beds. At right center, a large stone fountain dominates the scene. Signed and dated at lower left, *J. Sorolla* 1910. 32 x 41 *inches*

Exhibited Art Institute of Chicago, 1911, Cat. No. 79.

[See illustration]

[130]

DWIGHT WILLIAM TRYON

AMERICAN: 1849-1925

130. *NIGHTFALL*

Rough foreground with rocks and bushes slopes to a grove of slender trees, to right and left, shown against a cloudy sunset sky with a new moon visible at left through the branches of the trees. Signed and dated at lower right, *D. W. Tryon*, 1905-6.

22 x 30 *inches*

[See illustration]

[131]

ANDRE DAUCHEZ

FRENCH: 1870-

250 131. *THE WALLED TOWN: CONCARNEAU, BRITTANY*
Picturesque, curving ramparts above which are quaint dwellings, their whitewashed walls glistening in the sun. In the background is a church spire and beyond is open country. In the right hand corner is an expanse of blue water which washes upon a small sandy beach. Signed at lower right, *André Dauchez.* 38 x 58 *inches*

[See illustration]

[132]

FRANK WESTON BENSON, N.A.

AMERICAN: 1862-

132. *SUMMER AFTERNOON*

700

In the foreground, three girls in white summer frocks, one holding a parasol and another shading her eyes as she looks at a reclining dog beside her, are seen seated on the shore of a blue sea. Sailboats are on the water and in the distance the shore is seen through a haze. Signed and dated at lower left, *F. W. Benson,* 1906. 30½ x 39½ *inches*

[See illustration]

[133]

ALEXANDER HELWIG WYANT

AMERICAN: 1836-1892

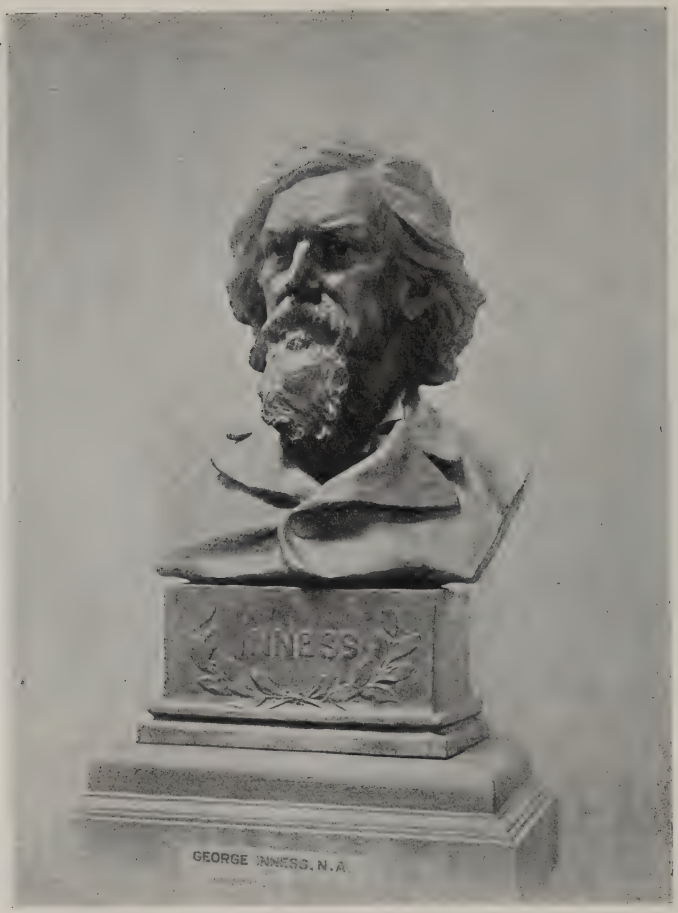
133. *LANDSCAPE WITH CATTLE*

150

On the far side of a stream which flows through meadowland, cows are seen grazing in a grassy clearing. Large trees in full leafage screen the view of farm buildings at right. Heavily clouded sky. Signed at lower right, *A. H. Wyant.*

12 x 20 *inches*

[See illustration]



[134]

JONATHAN SCOTT HARTLEY

AMERICAN: 1845-1891

134. *INNESS: Bronze Bust*
A bust of the painter with long hair, moustache and beard. He is wearing an open bat-wing collar, bow-tie and buttoned coat. On square base inscribed: "Inness" enclosed by laurel wreaths. Brown patina. Signed, *Hartley* and dated 1894. *Roman Bronze Works, New York.* *Height,* 23 3/16 *inches*

[See illustration]

[135]

ADOLPHE JOSEPH THOMAS MONTICELLI

FRENCH: 1824-1886

135. *THE ARRIVAL OF THE GUESTS*

Brightly dressed figures in a park before a chateau, where ladies are gathered welcoming guests on horseback; some have dismounted and are greeting their hostesses. Landscape background under cloudy sky. Signed at lower left, *J. Monticelli.*

Oil on panel: 18 x 31½ *inches*

375

[See illustration]

[136]

KONSTANTIN JAKOWLEWITSCH KRYSHITZKIJ

RUSSIAN: 1858-1911

136. *A NIGHT IN LITTLE RUSSIA*

A group of thatched huts, beside which are haystacks and wagons seen beneath a midnight blue sky. The countryside is lighted by the glow of a bright moon. Signed at upper right in Russian characters. 19½ x 31¼ *inches*

300

[See illustration]

[137]

VALDIMIR EGOROVITCH MAKOVSKY

RUSSIAN: 1845-

150

137. *THE MISER*

An old and grizzled man in rough overcoat is seen seated at a table with his hands outspread over a pile of coins and papers. He looks backward at the observer with bleary blue eyes as though trying to hide his hoard. Signed in Russian at upper right and dated 1891. 28 x 28 *inches*

[See illustration]

[138]

EDWARD WILLIS REDFIELD

AMERICAN: 1869-

138. *THE BROOK*

A brook at center foreground flows between snow-covered banks, and through a culvert over which a road leads through a small village. Open, slightly rising country behind the houses, seen through the branches of trees, under a snowy sky. Signed and dated at lower left, *E. W. Redfield,* 1908.

575

38 x 49 *inches*

[See illustration]

[139]

ADOLPH ALEXANDER WEINMAN

AMERICAN: 1870-

150 139. *CHIEF BLACKBIRD*: *Bronze Bust*
Bust of an Indian chief in feathered headdress. Light green patina. Inscribed: Chief Black-bird, Ogalalla Sioux. Signed *A. Weinman. Roman Bronze Works.* *Height,* 16⅝ *inches*

[See illustration]

[140]

FRITZ THAULOW

NORWEGIAN: 1847-1906

140. *BEHIND THE MILLS*

The foreground covered with green water, which is rushing under a line of pale red brick buildings in the background. A large water-wheel at right, is churning the water to foam. Light from an opening between the buildings is reflected in the water. Signed at lower right, *Fritz Thaulow* and dated '92.

32 x 47 *inches*

[See illustration]

[141]

GUSTAVE LOISEAU

FRENCH: 1865-1928

141. *LA POINTE DU JARS, CAP FRESHEL*
In left background, a rocky headland extends into the sea and waves break over other points of land in left foreground. The sea extends to the horizon in the distance under blue skies. Signed at lower left, *G. Loiseau.* 26 x 32 *inches*
From Durand-Ruel Galleries, New York.

[See illustration]

[142]

JEAN BAPTISTE ANTOINE GUILLEMET

FRENCH: 1843-1918

142. *A FISHING VILLAGE*

250

A sandy beach cut by streams of water leads to cliffs on the shore, on top of which buildings overlook the sea. Figures of women with baskets are on the beach and in the far distance the sails of boats are visible on the water. Signed at lower left, *A. Guillemet.* 23½ x 31½ *inches*

[See illustration]

[143]

LEON LEGAT

FRENCH: 1829-

143. *BARNYARD SCENE*

A thatched barn and farm house form a courtyard in which is seen two white horses, two cows and chickens. In the doorway a woman stands and at her feet a child sits upon the doorstep. Another woman passes by with two water buckets. At center a man wheels a barrow of straw away from the barn. A large green tree rises above the rooftops under blue sky. Signed at right, *Legat*. 45 x 35 *inches*

[See illustration]

[144]

PAUL LOUIS NARCISSE GROLLERON

FRENCH: 1848-1901

144. *THE BIG GUN*

A group of French officers and artillery-men in the uniforms of the Franco-Prussian War, are grouped around a field gun. In center foreground, the tracks of the caisson are visible where the gun has been wheeled to the opening in a stone wall, ready for firing. In the right distance are files of red-trousered soldiers. Open country under blue sky with clouds. Signed and dated at lower right, *P. Grolleron,* '81. 15½ x 24 *inches*

225

[See illustration]

[145]

JEAN LOUIS AUBERT

FRENCH: 1824-1906

145. *THE LESSON IN ASTRONOMY*

Seated on rocks beside the sea, a youth and a maiden, both barefooted and clad in classical robes are seen enraptured with each other. Unheeded, a bearded patriarch, half-nude, wearing green robes draped about him and holding a rod in his hand with which he has drawn a diagram in the wet sand, points to the constellations. The seashore, rocks, and a headland seen in the background. Signed and dated at lower left, *Jean-Aubert*, 1878. 35 x 42½ *inches*

[See illustration]

[146]

CHARLES EDOUARD DELORT

FRENCH: 1841-1895

146. *THE FUGITIVES*

On a sandy beach, washed with the waves of a rough tide, a coach drawn by four horses, two of which are ridden by men carrying guns, stands with open door. A young man and woman have just alighted and the woman glances apprehensively backwards. To the right, a man in cape and tricorn sits astride his horse waving his hat to a boat oared by several men which approaches the shore from a sailing vessel, seen anchored in the distance. Cloudy sky with the rays of the sun at horizon and blue headlands in the distance. Signed at lower left, *DeLort*. 30½ x 43½ *inches*

[See illustration]

[147]

ETIENNE PROSPER BERNE-BELLECOUR

FRENCH: 1838-1910

425

147. *SUR LE TERRAIN*

Under trees in the rear yard of military quarters, two soldiers prepare to fight a duel. At left, one in black boots and red trousers, rolls his sleeves as he grasps his sword. To right, another, bare to the waist, stands talking to his second. Other soldiers are coming from the doorway and more look down from windows. Signed and dated at lower right, *E. Berne-Bellecour,* 1879. *52 x 39½ inches*

[See illustration]

3600

JAMES ABBOTT McNEILL WHISTLER

AMERICAN: 1834-1903

148. *NOCTURNE: THE SOLENT*

Three sailing vessels, carrying riding lights, are seen to the left, casting reflections on the calm silvery blue water of a wide sea, with a fourth visible in the distance; an indistinct shoreline with the glimmer of three lights is seen at right, upon a high horizon. 19 x 36 *inches*

Collection Charles Augustus Howell, Esq., private Secretary to John Ruskin, London.

Collection Mme. Strindberg, London.

Collection William H. Sage, American Art Association, Anderson Galleries, 1935.

Accompanied by a MS. appreciation of the above picture by Theodore Duret, dated Paris, Oct. 5, 1910, and a letter by Joseph Pennell, an intimate friend of Whistler, dated Feb. 18, 1910, in which he says . . . "it is an amazingly fine example of Whistler . . . of the finest period . . ."

[Illustrated on opposite page]

[148]

JAMES ABBOTT MCNEILL WHISTLER: *Nocturne: The Solent*

[149]

275

EMILE LOUIS VERNIER

FRENCH: 1831-1887

149. *THE THAMES AT LONDON*
A number of river boats are seen busily plying back and forth, smoke rising from funnels to mix with the hazy air. In the distance the skyline of the city is discernible through a foggy atmosphere. Signed and dated at lower right, *Emile Vernier*, 83. 39½ x 59½ *inches*

[See illustration]

[150]

350

OSWALD ACHENBACH

GERMAN: 1827-1905

150. *ITALIAN COURTYARD WITH FIGURES*
In foreground, figures are seen carrying baskets on their heads, seated and engaged in conversation and strolling about. At right, a priest is seen walking with a figure in white robe and dark shawl. Trees overhang the walls and arched and covered doorways are at left and right background. Signed at lower right, *Osw. Achenbach.* 21 x 29 *inches*

[See illustration]

[151]

ALEXANDER CABANEL

FRENCH: 1823-1889

120

151. *OPHELIA*

Waist-length portrait of Shakespeare's mad heroine wearing a wreath of flowers on her long, blonde hair. She wears a low-cut gown of light material, having green sleeves with gold colored lining. In her apron she holds a bouquet of field flowers. Dark background. Signed at upper right, *Alex Cabanel.*

28 x 23 *inches*

[See illustration]

[152]

ALLEN GEORGE NEWMAN

AMERICAN: 1875-

152. *U. S. TROOPER: Bronze Figure*
Full-length figure of a trooper wearing cocked campaign hat, open shirt, a cartridge belt around his waist and laced leggings. With his right arm he holds a long barreled rifle. Black patina. Signed *Allen George Newman, Sc.* and dated 1910. *Jack Williams, Inc., Bronze Foundry, New York.*
Height, 28¾ inches

[See illustration]

210

FREDERICK WILLIAM MacMONNIES

AMERICAN: 1863-1937

153. *NATHAN HALE: Bronze Figure*
Full-length figure of the martyr in Colonial dress, his arms and ankles tied with ropes. On square base. Brown patina. Signed, *F. MacMonnies,* and dated 1890. *Roman Bronze Works.*
Height, 45¼ *inches*

Note: Nathan Hale volunteered to obtain information from the enemy's lines. He was captured and delivered his famous words, "I regret that I have only one life to give for my country", just before he was hanged.

Note: This is a model for the statue of Nathan Hale by MacMonnies which is located at the west side of City Hall Park, New York. It was given to the city by the Sons of the Revolution in 1893.

[Illustrated on opposite page]

[153]

FREDERICK WILLIAM MACMONNIES: *Nathan Hale*

[154]

90

JULES AMBROISE FRANCOIS NAUDIN

FRENCH: 1817-1876

154. *ECCE HOMO*

Head of the agonized Christ wearing a crown of thorns. Signed and dated at lower left, *J. Naudin,* 1861.

Panel: 18½ x 14 *inches*

[See illustration]

[155]

410

HANS SCHÖPFER, the Elder

GERMAN: 1545-1610

155. *PORTRAIT OF A LADY*

A portrait of a lady with light colored hair, in braids, dressed in brown and wearing jewels. An inscription in the upper right corner reads "Aetatis Suae XX Iar", a crest, red shield with chevron, a helmet and mantling of red. *Panel*: 21 x 15 *inches*
From Ehrich Galleries, New York.
Accompanied by MS. Certificate from Dr. Max J. Friedlaender, dated Berlin, December 26, 1930 on back of photograph.

[See illustration]

ANDREA DA SOLARIO (Attributed to)

ITALIAN: 1460/5-1515/30

156. *PORTRAIT OF LOUIS XII OF FRANCE*

Bust portrait, to left, of a young man having long hair, and wearing a black beret which bears the fleur-di-lis insignia. He wears a dark coat over a red undercoat which shows, beneath. a brocaded yellow and white doublet. Across his chest is the Order of the Holy Ghost. Greenish-blue background with a faint representation of a chateau, at left, probably Gaillon.

Cradled panel: 23½ x 19½ *inches*

Attribution by Adolfo Venturi

Collection Baron M. Lazzaroni, Rome.

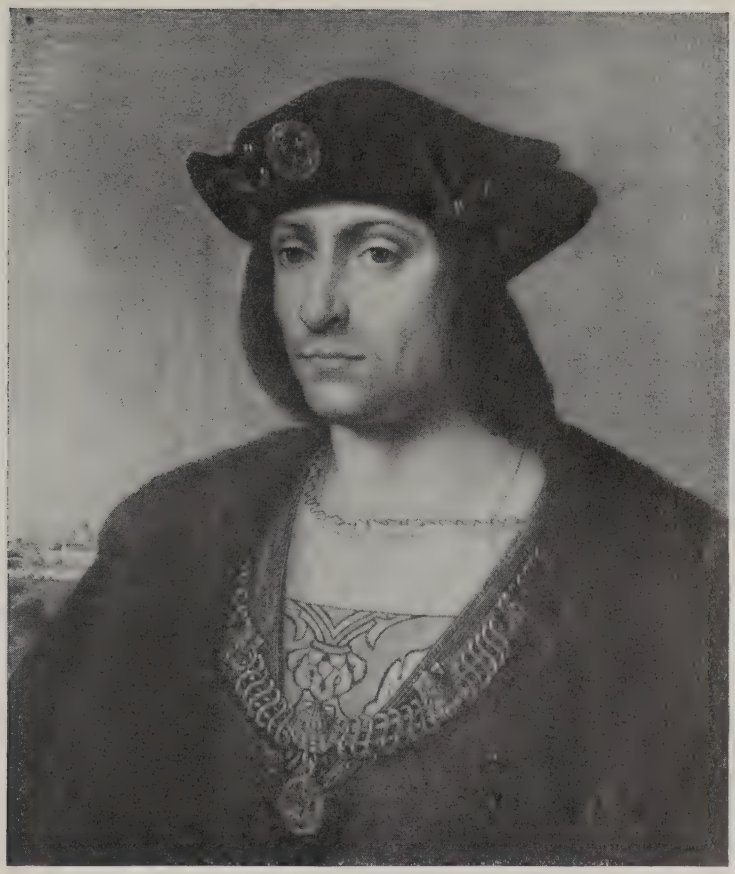
From John Levy Galleries, New York.

Published in Adolfo Venturi "Storia" VII, Pl. 4, Fig. 652. P. 969 and text P. 968.

Accompanied by MS certificate by Adolfo Venturi, dated Paris, May 27th, 1927 in which he says:

> "This work of Andrea Solario was painted about the period of 1506-1508. It is a portrait of Louis XII, King of France, founder of the Order of Saint Esprit, which he wears. The Leonardesque influence of the painting is essentially Milanese in the delightful handling of the models and in the gradual lighting of the more obscure parts. The Lombard style asserts itself in the typical lighting effects of the strands of gold in the corselet and of the metal collar. This is among the most important works of the artist at the time when he had attained his greatest prominence . . ."

[Illustrated on opposite page]



[156]

ANDREA DA SOLARIO (ATTRIBUTED TO):

Portrait of Louis XII of France

[157]

330

SCHOOL OF THE LOWER RHINE

(PROBABLY SOUTH HOLLAND) CIRCA 1480

157. *CHRIST CARRYING THE CROSS*

At center, the tormented Christ bears the Cross, as a group of people, some on horseback, follow Him. Buildings with spires and towers in the background and hills in the distance under cloudy skies. *Cradled panel*: 32 x 28½ *inches*

[See illustration]

[158]

HARRY CHASE

AMERICAN: 1853-1889

158. *FISHING VESSELS OFF THE COAST OF SCHEVENINGEN, HOLLAND*

325

Many boats with colorful sails approaching the shore over a rough sea. In the foreground, three large vessels are being made fast by men carrying heavy ropes through the surf toward shore. A group of villagers are seen standing on the beach watching the arrival. Stormy sky. Signed at lower left, *H. Chase.* *Academy board*: 36 x 61 *inches*

[See illustration]

[159]

JOSEPH RODEFER DE CAMP

AMERICAN: 1858-1923

159. *ROSES*

A young woman is seen seated before a table arranging roses in a vase. At the right is a window through which the light comes. A large brown viol stands against the side wall. Signed at lower left, *J. de Camp*. 39 x 32 *inches*

[See illustration]

[160]

RICHARD EMILE MILLER

AMERICAN: 1875-

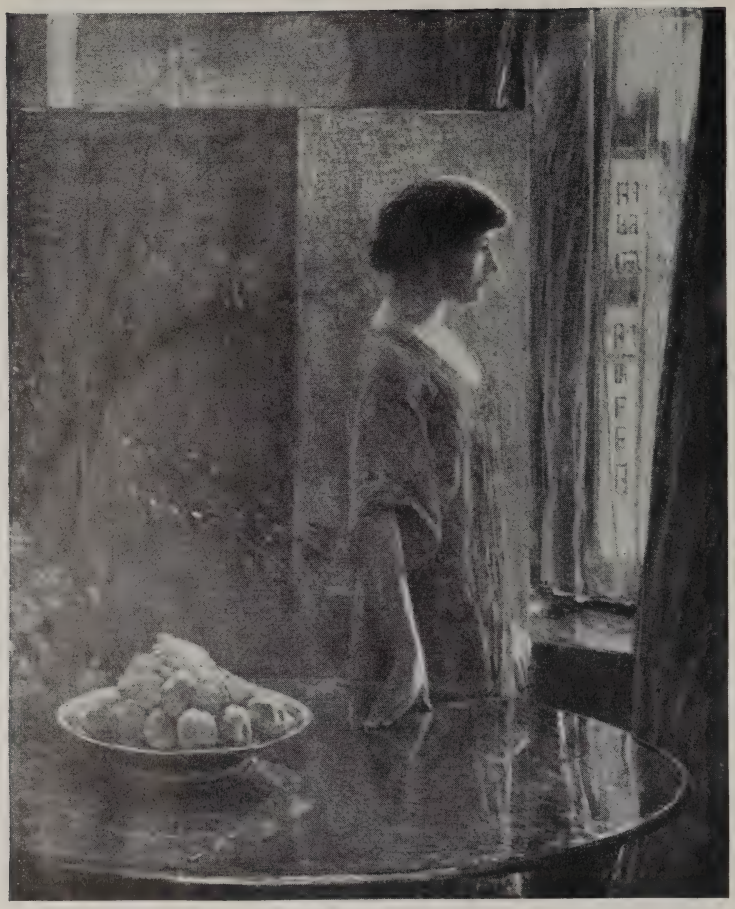
100

160. *AT HER DEVOTIONS*

Seated figure of an elderly lady in church. She wears her hair severely drawn to her head, a black fringed shawl and dark dress, with a brooch at her throat. Her hands are resting in her lap holding a closed Bible. Dark interior. Signed and dated at lower right, *R. E. Miller, Paris*, 1900. 36 x 21 *inches*

Exhibited at Art Institute, Chicago.

[See illustration]



[161]

CHILDE HASSAM

AMERICAN: 1859-1935

1750

161. *THE EAST WINDOW*

Beyond a circular table on which rests a bowl of fruit, a young woman is seen in profile against the light, as she gazes from a curtained window. A tall yellow screen, decorated with birds and tree branches is seen in the background. Signed and dated at left center, *Childe Hassam,* 1913. 58 x 47½ *inches*

[See illustration]

[162]

750

JAMES EARLE FRASER

AMERICAN: 1876-

162. *THE END OF THE TRAIL: Bronze Figure*
An Indian wearing an animal skin, bracelets and mocassins, and holding a spear in his hand, sits astride his horse whose head hangs low in an exhausted attitude. Black patina. Signed and dated *Fraser*, 1918. *Roman Bronze Works, New York.*
Length, 36 *inches*

[See illustration]

[163]

EDWARD EMERSON SIMMONS

AMERICAN: 1852-1931

275

163. *TIRED OUT.*

On a wooden box beside a bed on which a rosy cheeked infant is sitting, swathed in the bedclothes, a young woman with dark hair is seen asleep. Her head is resting on her left arm which, in turn, is on the bed and her right arm hangs at her side. On her aproned lap, potato peelings lie unheeded and on the floor beside her are more potatoes and her paring knife which she has dropped. Signed (on the box) *E. E. Simmons.*

48 x 35 *inches*

[See illustration]

[164]

HORATIO WALKER

AMERICAN: 1858-

1050

164. *THE WOOD CUTTERS*

In foreground two men, one in red shirt and turned down hat, the other in white shirt and cap; both wearing soft boots stand sawing a log with a cross-cut saw. A pile of wood behind them and a tree in fall leafage beyond. To the left, two chickens scratch in the dirt. Signed at lower left, *copyright* 1905, *by Horatio Walker.* 36 x 50 *inches*

Exhibited at Toronto Art Gallery, 1940.

[See illustration]

ADOLF SCHREYER

GERMAN: 1828-1899

1350

165. *PURSUED BY WOLVES*

A sledge, driven by a bearded man in cap and great-coat, is racing over icy roads, drawn by three highly excited and galloping horses. In the background at left, pursuing wolves are visible. Signed at lower right, *Ad Schreyer*.

33½ x 52½ *inches*

[See illustration]

[165]

ADOLF SCHREYER: *Pursued By Wolves*

200

MARIE ROSA BONHEUR

FRENCH: 1822-1899

166. *CATTLE IN THE HIGHLANDS*

In a rocky pasture dotted with blooming wild flowers, a herd of red, long-horned cattle are seen, some reclining and others standing. A small stream is in the foreground and in the distance the rocky, snow-covered peaks of rugged mountains form the background under blue sky. Signed and dated at lower left, *Rosa Bonheur,* 1888. 26 x 40 *inches*

Exhibited Philbrook Art Center, Tulsa, Oklahoma; in "Animals in Art" show, Oct. and Nov., 1944.

Exhibited Universal Exposition, St. Louis, 1904.

Note: This painting is characteristic of the latest and best period of the work of the artist.

[See illustration]

[166]

MARIE ROSA BONHEUR: *Cattle in the Highlands*

FREDERIC REMINGTON

AMERICAN: 1861-1909

25,000

167. *A DASH FOR TIMBER*

A group of eight horsemen, in frontier clothing and large hats, are seen galloping toward a grove of trees, at left. One horse, at center, is riderless and carries camp utensils strapped to the saddle. Several riders are firing rifles and pistols at pursuing Indians who gallop close behind them, waving their spears in the air. Open, hilly country stretching to low, blue hills in the distance. Signed and dated at lower left, *Frederic Remington,* 1889. 48 x 84 *inches*

Note: One of the artist's best works. The vivid color, movement and unusual size make this an outstanding example.

[See illustration]

[167]

FREDERIC REMINGTON: *A Dash for Timber*

[168]

DAVID ADOLF CONSTANT ARTZ

DUTCH: 1837-1890

230

168. *THE LITTLE HOUSEKEEPER*

In a dark interior, a peasant woman is seated at a table before a half-curtained window. Her right hand rests in her lap and she leans her chin on her left hand as she looks at an open Bible. On the opposite side of the table, a small girl sits peeling vegetables. Signed at lower right, *Artz*. 43 x 56 *inches*

[See illustration]

[169]

275

ALBERT BIERSTADT

AMERICAN: 1830-1902

169. *THE GOLDEN GATE: SAN FRANCISCO*
Looking out through the Golden Gate. The sun is behind a cloud and on a level with a headland at left. To the right, an old paddle-wheel steamer is going out and a number of other sailing vessels are seen. In the foreground are three rowboats and a sailboat, gulls and small waves breaking. Signed and dated at lower right, *Bierstadt*, 1865. 41½ x 65½ *inches*

[See illustration]

JOHN LAFARGE

AMERICAN: 1836-1910

450

170. *THE WOLF CHARMER*

A barefoot man with unkempt long hair, slant eyes and carrying a bagpipe, emerges from between large rocks. He is closely followed by a pack of open-mouthed wolves. Trees of a dense forest form the background. Signed at lower right, *Copyright, 1907, by John LaFarge.* 78 x 54 *inches*

Exhibited at the Museum of Modern Art in "Romantic Painting in America", November, 1943.

Recorded and illustrated in "Romantic Painting in America". Cat. 128, page 80.

[Illustrated on opposite page]

[170]

JOHN LAFARGE: *The Wolf Charmer*

[171]

CARL OLAF LARSSON

SWEDISH: 1853-1919

171. *A SWEDISH FAIRY TALE: JACK THE GIANT KILLER*

Two panels. One, depicting a young princess, seen *en face*, wearing her national costume; her blonde hair is in braids and on her head a crown. She wears a red dress, green embroidered vest and from her neck is suspended an elaborate and ornate necklace. She holds in her apron the head of the giant. The other panel depicts a young boy, seen in profile, wearing a black cap, blue shirt, light trousers and a leather apron. Panels are divided by a carved and gilt wooden sculpture inset, depicting male and female crowned heads, presumably the princess and her father, the King. Signed at left with initials, *C. L.*, and dated at right, 1893. *Panels*: 54½ x 17 *inches*

[See illustration]

[172]

500

GOTTHARDT JOHANN KUEHL

GERMAN: 1850-1915

172. *"A MIGHTY FORTRESS IS OUR GOD"*
In the loft of a church, a number of young girls are singing. At left, one plays the old organ and directly behind her stands one of the singers. Others of the choir are seated and standing in the background. All are dressed in red dresses with blue aprons. Signed at lower left, *G. Kuehl.* 50 x 38 *inches*
Exhibited at World's Columbian Exposition, Chicago, 1893. Exhibited Universal Exposition, St. Louis, 1904, under the title "The Organ Loft".

[See illustration]

2250

KARL HERMANN FRITZ VON UHDE

GERMAN: 1848-1911

173. *A SEWING BEE IN HOLLAND*

An interior of a Dutch house is seen with a group of young women seated about a table before a large window. All wear black dresses, white caps and aprons, except one, who wears a yellow dress. Sewing is scattered on the floor and in a wicker basket. Beside the window are potted plants resting on a small table. A doorway, at right, opens into an adjoining room where the figure of a woman can be seen sewing. A tabby cat sits in the doorway. Signed at top right, *F. Uhde.*

43½ x 56 *inches*

Exhibited at the Salon, Paris, 1882.

Exhibited at the Universal Exposition, St. Louis, 1904.

[Illustrated on opposite page]

[173]

KARL HERMANN FRITZ VON UHDE: *A Sewing Bee in Holland*

VASSILI VASILIEVITCH VERESTCHAGIN

RUSSIAN: 1842-1904

250

174. *THE SHIPKA PASS IN THE BALKANS*

On the top of rugged, deeply snow-covered mountains, in a pass, soldiers in boots, heavy winter uniforms and parkas, rest and converse while sentries with fixed bayonets stand guard. Under cold, blue sky. 47 x 78½ *inches*

Note: During the storming of Plevna in the Russo-Turkish War attacks had been tried on three occasions. The day of the third attack dawned stormy and snowy. The attack was not postponed, however, as the troops wished to present Plevna to the Emperor on his birthday. This painting depicts the troops awaiting the order to attack.

[Illustrated on opposite page]

[174]

VASSILI VASILIEVITCH VERESTCHAGIN: *The Shipka Pass in the Balkans*

JULES JOSEPH LEFEBVRE

FRENCH: 1834/6-1912

525 175. *LA CIGALE*

Full-length nude figure of a girl with long, black hair. She stands against a wall, holding a white drapery in her hands, her left hand raised to her face. A few tall trees at right, from which leaves are falling, seen against a light blue sky. Signed and dated at upper left, *Jules Lefebvre*, 1872. 74 x 34 *inches*

[Illustrated on opposite page]

[175]

JULES JOSEPH LEFEBVRE: *La Cigale*

[176]

BRUNO ANDREAS LILJEFORS

SWEDISH: 1860-

176. *WILD GEESE*

A flock of geese, flying in formation, are settling down, in left foreground, beside a ditch in an open field. In the left background, a pool of water and farm buildings are seen. Low-lying hills in the distance under blue and rosy sky. Signed and dated at lower left, *Bruno Liljefors,* 1892. 58 x 87 *inches*

[See illustration]

[177]

GABRIEL CORNELIUS VON MAX

AUSTRIAN: 1840-1915

150

177. *THE CONDEMNED*

In a dungeon figures of three women are seen at center. One lies dying, her head resting on the knees of a weeping woman whose dark hair falls over her face. Her right hand grasps the hand of the third woman, who kneels beside the fallen one. In left foreground the bodies of two leopards are seen. Glimpses of daylight and blue sky are visible through the doorway. Signed at lower right, G. *Max Verurtheilte* (the condemned).

Panel: 48 x 72 *inches*

[See illustration]

[178]

WALTER SHIRLAW

AMERICAN: 1838-1909

178. *SHEEP SHEARING IN THE BAVARIAN HIGHLANDS*
In a stable, groups of men and women are seen shearing sheep. The figures are dressed in peasant costumes and at right, an old lady holds a sheep as she clips the wool. Behind her stands a cow in its stall and at left, tools, jugs and water basin are seen. Signed at lower right, *Walter Shirlaw*. 50 x 84 *inches*

Note: An example of the Munich School of Painting and a very important work by this artist.

[See illustration]

[179]

WILLIAM HENRY HOWE

AMERICAN: 1846-1929

90

179. *A NORMAN BULL*
At center, facing the observer, a brown and white bull lies on the straw in a shed. Behind him, a cow is seen and another stands outside the shed. At lower right, three chickens are scratching in the straw. Signed and dated at lower left, *William H. Howe,* Paris, 1886. 52 x 82 *inches*

[See illustration]

[180]

HERMAN ATKINS MAC NEIL

AMERICAN: 1866-

180. *THE SUN VOW: Bronze Group*
An Indian with long braids, his head-dress lying across his knees, is seated on a rock. Standing beside him is a young boy with long hair, his left arm extended. He has just shot an arrow into the air and both are watching its flight. Green patina. Signed, *H. A. MacNeil, Sc. R.R.S. Rome. Roman Bronze Works, New York.*
Exhibited Universal Exposition, St. Louis, 1904.
Height, 70¾ inches; length, 34¾ inches

[See illustration]

[181]

240

HENDRIK WILLEM MESDAG

DUTCH: 1831-1915

181. *IN DANGER*

A boat with a red sail and flying a red pennant, is apparently aground, the waves breaking over her stern. Other boats seen in the distance on a rough sea. A man on horseback is in the water in the foreground and another is farther out. Sea gulls fly before the storm which is indicated in the heavy clouds surging up beyond the horizon. Signed and dated at lower right, *H. W. Mesdag,* 1892. 70 x 54 *inches*

Exhibited at World's Columbian Exposition, Chicago, 1893.

[See illustration]

LUIGI LOIR

FRENCH: 1845-1916

182. *THE END OF AUTUMN: PARIS*

An open plaza is seen with the bare trees of autumn lining the streets. Kiosks are filled with people, and at right, a horse-drawn cart approaches. Through the branches of the trees, buildings are seen in the distance under cloudy skies. Signed and dated at lower right, *Loir Luigi,* 1882. 56 x 117 *inches*

[Illustrated on opposite page]

[182]

LUIGI LOIR: *The End of Autumn: Paris*

JULIAN STORY

AMERICAN: 1857-1919

1750

183. *AN INCIDENT FROM THE FRENCH REVOLUTION*
A violent scene is enacted before the entrance to a building as revolutionists in tattered clothing and remnants of uniforms drag forth an aristocrat to meet the fate of his friends, whose bodies lie in the street. His daughter pleads with them not to take him, and to quiet them and save her father, she prepares to drink the goblet of patrician blood handed her by one of the executioners. Other women, at left, deride her with shouts and shaking fists. Signed and dated at lower left, *Julian Story* 1887. 156 x 198 *inches*
Exhibited Universal Exposition, St. Louis, 1904.

Note: The subject is from the incident of Mlle. de Sombreuil saving her father's life, described in Lamartine's History of the Girondins.

[Illustrated on opposite page]

END OF SALE

[183]

JULIAN STORY: *An Incident from the French Revolution*

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